

A  
COLLECTION  
of new  
SONGS

*With a Through Bass to each  
Song, and a Sonata for two  
Flutes, Compos'd by  
M<sup>r</sup>. Morgan.*

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*London*

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*Sould by I. Walsh Musicall Instrument maker in Ordinary  
to his Majesty, at the Golden Harpe and Hoboy in Cathe-  
rine Street, near Summerset House in the Strand, and I. Hare  
Musicall Instrument Seller at the Golden Violl in S.<sup>t</sup> Pauls  
Church-yard, and at his Shop in Freemans-yard in  
Cornhill near the Royall Exchange price 7. 6. 1697.*

A

1000 1000 1000

with 10

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1000



*The first Song in y<sup>e</sup> Musick of the Generall Peace Sung by Mr.<sup>r</sup> Linsey.*

Great Iove look down, look down, and pittie, pittie, pittie the distrest, pittie  
the Torments, pittie the Torments the Torments I, I endure, I endure, y<sup>e</sup> Tor-  
ments I endure, Continuall tumults rend--- my Brest, continuall  
tumults rend--- my Brest, nor can I hope, can I hope on Earth, on  
Earth a cure, nor can I hope, can I hope, on Earth a cure, can I hope on  
Earth on Earth a cure.

*For the Flute*

A handwritten musical score consisting of three staves. The notation is dense and complex, featuring many beamed notes, slurs, and various accidentals (sharps, flats, naturals, and double sharps). The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves also begin with treble clefs and the same key signature. The music is written in a fluid, cursive style, with many notes beamed together in groups. The third staff ends with a double bar line and a repeat sign.





*Jupiter descends on his Eagle Sung by m.<sup>r</sup> Leveridge in y<sup>e</sup> Musick of the Peace .*

*What wou'd Europa whose shrill, shrill cries, whose shrill, shrill cries, Enter y<sup>e</sup>*  
*inmost Chambers of the Skies, a larm, a larm the Re-*  
*gions of the Gods, a larm the Re- gions of the*  
*Gods, a larm the Regions of the Gods, and fright em, fright em in their*  
*heavnly their heavnly heavnly abodes, and fright em fright em in*  
*their heavnly their heavnly abodes. 1<sup>st</sup> 2<sup>d</sup>.*

*For the Flute*

*For the Flute*





Love Sung by M<sup>r</sup> Crofs in the Musick of y<sup>e</sup> Generall Peace

Rebellious Discord tis in Vain, tis in Vain, my Pow'r my Pow'r Shall all, all, all,

all, all thy heat restrain, as out of Chaos once this mighty, this might

mighty Orb did move, As out of Chaos Once this mighty, mighty Orb did move,

Rais'd by my Charm's y<sup>e</sup> Beavtious, Beavtious work of Love, the Beau

teous, Beavtious work of Love. So from a Second

Chaos Ile restore, Ile restore y<sup>e</sup> labring labring world, y<sup>e</sup> labring labring world<sup>re</sup>

happy, happy, happy, happy, more happy, then before, the Son's of Brittain

Shall to Plough Sheres now, Convert their Swords, nor Shall they, Shall they





Plough w<sup>th</sup> Warlike, Warlike Ship's y<sup>e</sup> tre...mbling, y<sup>e</sup> tre...mbling main,

but Strive with forreigne Stores t'encrease Domestick Gain, but

Strive w<sup>th</sup> forreigne Stores t'encrease Domestick Gaine.

This musical score is written for a song. It consists of three systems of music, each with a vocal line (treble clef) and a bass line (bass clef). The lyrics are written below the vocal line. The first system ends with a double bar line and a repeat sign. The second system also ends with a double bar line and a repeat sign. The third system ends with a double bar line and a repeat sign.

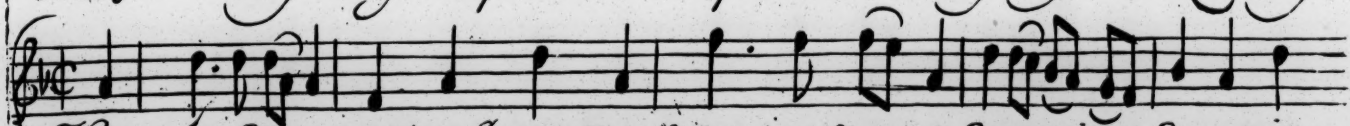
### For the Flute

This musical score is written for a flute. It consists of six systems of music. The first system is in 7/8 time. The second system has a key signature change to one sharp (F#). The third system has a key signature change to two sharps (F# and C#). The fourth system has a key signature change to one sharp (F#). The fifth system has a key signature change to one sharp (F#). The sixth system has a key signature change to one sharp (F#). The score includes various musical markings such as asterisks, slurs, and dynamic markings like 'brist' and 'Song'. The piece ends with a double bar line and a repeat sign.

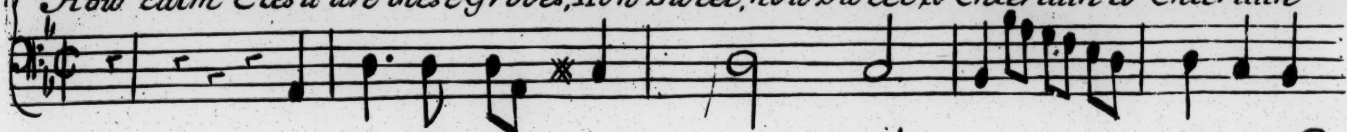




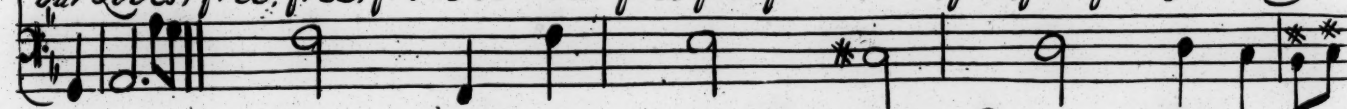
*The 1<sup>st</sup> Song in y<sup>e</sup> Imposture defeated Sung by M<sup>r</sup>. Linsey*



*How calm Elessa are these Groves, How Sweet, how Sweet to Entertain to Entertain*



*our Loves, free, free, from Sorrow free free from Care, free, free from Jealousy*



*and care free free from Sorrow free free from care Jealousy and black Dispair.*



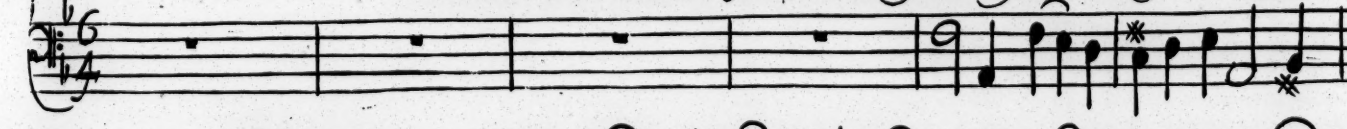
*Chorus Sung by 2 happy Lovers*



*In these Sweet Elessian Groves, Calmly wee Enjoy our Loves, Calmly wee Enjoy our Loves.*



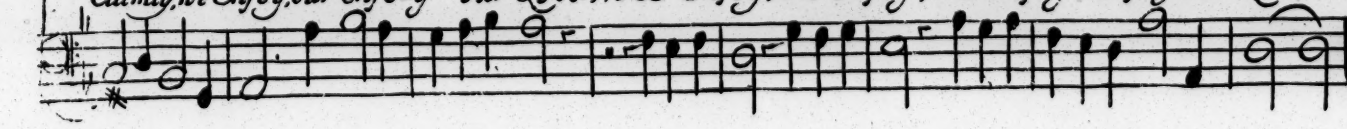
*In these Sweet Elessian Groves, Calmly, Calmly wee Enjoy our Loves.*



*Calmly wee Enjoy our Loves, wee Enjoy, wee Enjoy, wee Enjoy, wee Enjoy our Loves.*

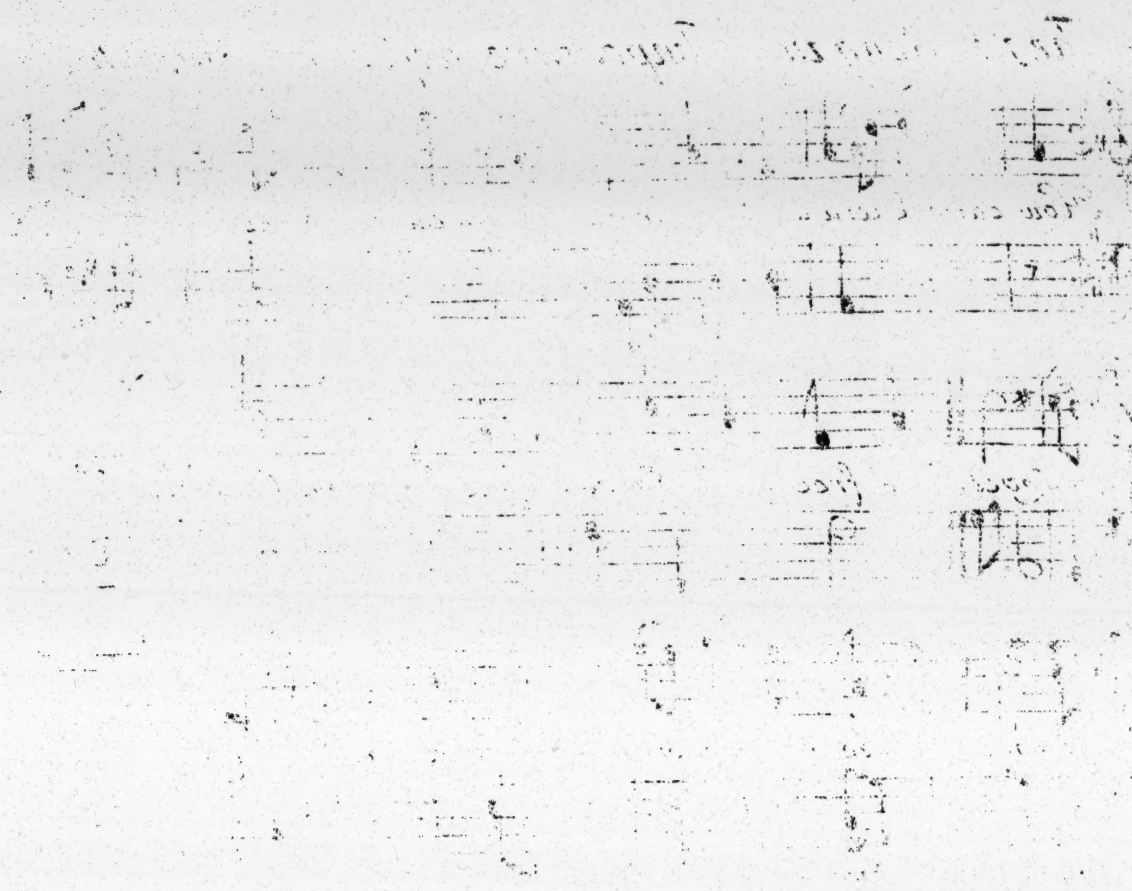


*Calmly, we Enjoy, our Enjoy-y our Loves, wee Enjoy, wee Enjoy, wee Enjoy, Enjoy our Loves.*



*For the Flute.*







1 *Cupid Sung by M.<sup>s</sup> Crofs in the Imposture defeated*

*Sleep Shepherd Sleep, till thou Wak'st in Joy, till thou Wak'st in Joy, I've kindly*

*Wounded, I've kindly Wounded, Cynthia's Heart, let coming Bliss thy thoughts Em-*

*ploy Shee comes to sooth Shee comes to soo-----th thy Raging Smart, Sleep Shepherd*

*Sleep, till thou Wak'st in Joy, till thou Wak'st in Joy, Sleep Shepherd Sleep, till thou Wak'st*

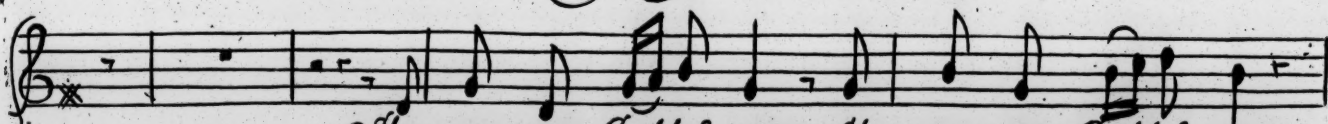
*in Joy-----till thou Wak'st in Joy.*

*For the Flute*





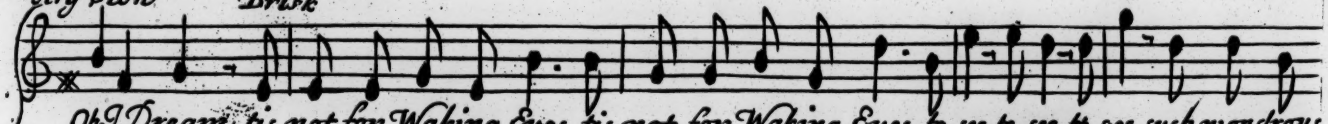
# Endimion Sung by M<sup>s</sup> Gibber



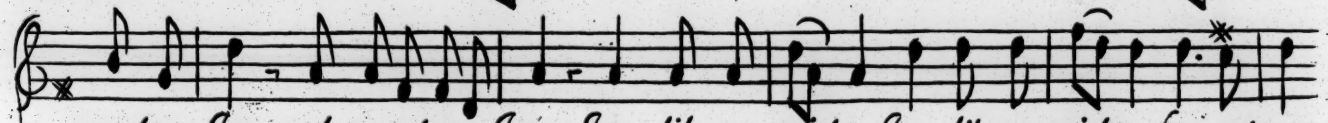
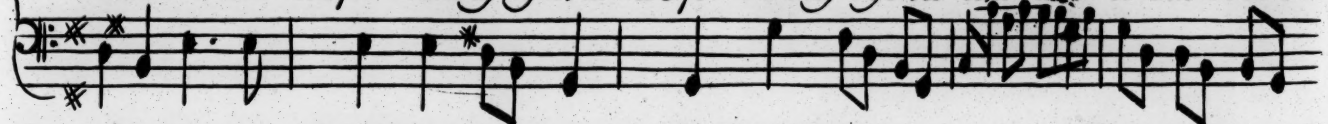
*She comes, my Goddes comes, She comes, my Goddes comes,*



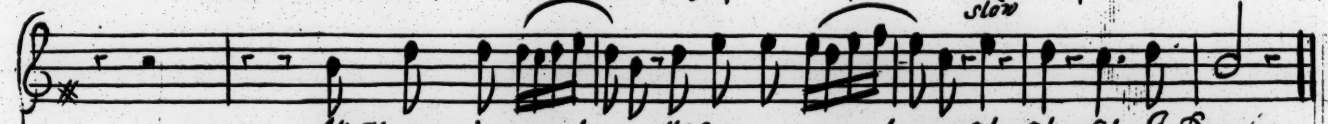
*Very slow Brisk*



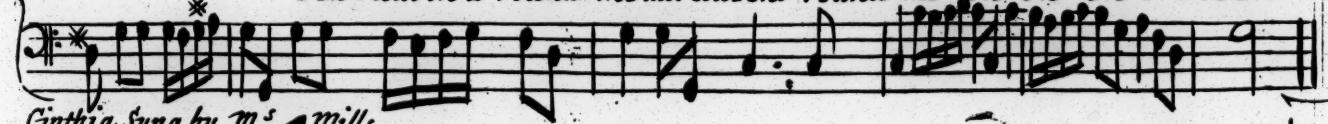
*Oh I Dream, tis not for Waking Eyes, tis not for Waking Eyes, to see, to see, to see such wondrous*



*wondrous Joys, such wondrous Joys; Joys like my mighty, Joys like my mighty Love extream,*



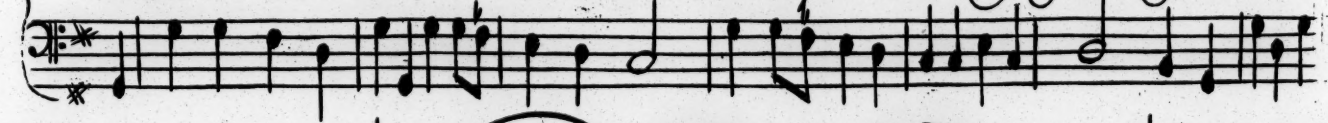
*All Heaven is round me all Heavens round me Oh Oh Oh I Dream*



*Cynthia Sung by M<sup>s</sup> Mills*



*Awake awake Endimion, awake, awake Endimion from above, thy Cynthia, Cynthia comes,*



*thy Cynthia, Cynthia comes to Crown... to Crown... n, to Crown thy Love,*



## For the Flute



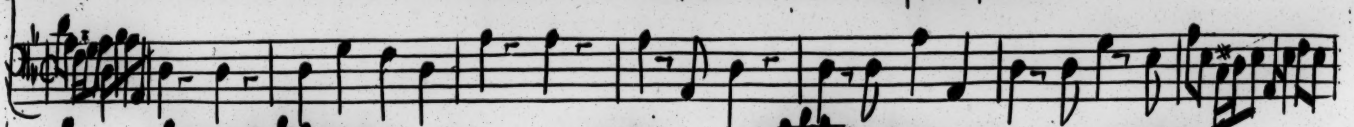




*A Song for 2 Flutes Sung by M<sup>rs</sup> Linsey in y<sup>e</sup> Imposture defeated*



*Symphony*



*Song*

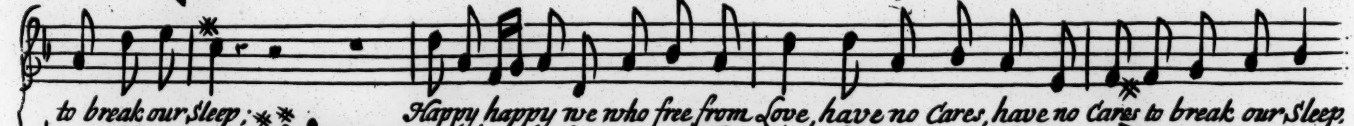


*Happy, happy we who free from Love, have no Cares, have no Cares to break our Sleep, have no Cares, have no Cares*



*to break our Sleep: \*\**

*Happy, happy we who free from Love, have no Cares, have no Cares to break our Sleep,*



*have no cares, have no Cares to break our Sleep, who thro' pleasant Meadows rove, Watching of our harmless Sheep, Watching,*

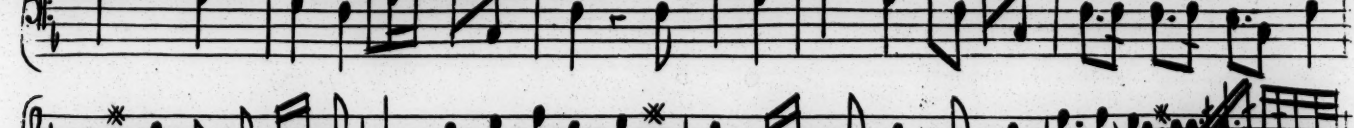


*Watching, Watching, Watching of our harmless Sheep:*

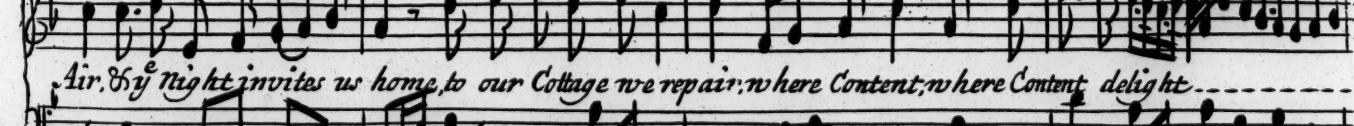
*1<sup>st</sup> Flute*

*2<sup>d</sup> Flute*

*When we feel y<sup>e</sup> Evenings*



*Air. & y<sup>e</sup> night invites us home, to our Cottage we repair, where Content, where Content, delight*



*delights to com, delight*

*delights to com.*





Sonata for 2 Flutes & a Bass

This is a handwritten musical score for a Sonata for 2 Flutes and a Bass. The score is written on 18 staves, organized into nine systems of two staves each. The notation includes various musical symbols such as notes, rests, beams, and slurs. There are several asterisks (\*) placed above certain notes, likely indicating specific performance techniques or ornaments. In the middle of the score, there are tempo markings: "Slow" with a 4/4 time signature and "faster" with a 3/4 time signature. The handwriting is in dark ink on aged, slightly yellowed paper.



This is a handwritten musical score consisting of 15 staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into several sections by dynamics and tempo markings:

- Top Section:** The first staff is marked *Slow*. The second staff is marked *Very Slow*. The third staff is marked *Brisk*.
- Repeat Section:** A repeat sign is present on the fourth staff, indicating a section to be repeated.
- Final Section:** The final three staves (13, 14, and 15) end with a double bar line and a repeat sign, suggesting the end of the piece or a final repeat.

The handwriting is in black ink on aged paper. The notation is dense, with many notes and accidentals, particularly in the later staves. The overall style is characteristic of 18th or 19th-century musical notation.